

RARE ART IN WINTER COATS.

MOLESKIN THE CONSPICUOUS NOVELTY THIS YEAR.

Description of Some of the Finest Models seen at the Fashion Show—Suede and Kid for the Automobile Woman—Kid Trimmings of a White Garment.

The coats displayed at the Fashion Show are chiefly of the elaborate type, though a few severe tailors models are scattered through the collection. The flowing, luxurious evening coat was dear to the hearts of Parisiennes long before any but the most extravagant of American women considered it an essential item of a wardrobe; and the same luxury-loving Paris-

the plush and fur coats in Paris, and though Americans have always affected simpler modes in furs there are indications that this season the Parisian idea will obtain more generally than ever before. Certainly the French models are attractive enough to win over even a hardened sceptic.

There is, for example, a moleskin coat among the imported garments at the show. It hangs loose and flowing to a point well below the hips and has huge flaring bell sleeves. Around the bottom of coat and sleeves runs a wide band of handsome Irish lace, and into each wide sleeve, half way between the shoulder and edge, is set a large lace medallion. The lining of the coat is of white satin, but is faced in light blue velvet. On each of the rolling blue revers is applied a genuine pea-

chauffeuse, but is undeniably a very smart affair. It is a half length coat, fitting tightly in back and at the shoulders, but falling straight in the front. The tailoring is of the most severe, and the only trimming is in the huge buttons of green and brown enamel and in the collar and cuffs. The collar is turned down from a high straight band



and cut with sharp points. The broad turnback cuffs are of the same form. Collar and cuffs have borders pyrographed (burnt) and painted in blending shades of green and brown.

But the most delightful garment among the models is the long coat to which we have given the large cut on this page. It is a veritable triumph in severe tailoring—a field in which the French do not excel. The coat is made of oyster white cloth and is full length and close fitting. Beautiful lines, accommodated to the straight front figure, are attained by the use of many seams, and each of these seams is piped or corded with the merest line of dead white kid. The full sleeve has seams and kid pipings running down the outside of the arm and is finished by deep turnback cuffs of white kid heavily stitched in black and bordered by a narrow band of cloth. The stitched kid collar corresponds with the cuffs, and the coat buttons down the front with a single row of silver ball buttons.

There is nothing conspicuous about the



model but its severity. The kid would hardly be known for kid except upon close examination, but the lines and finish of the garment and the effective mingling of the two shades of white give it emphatic cachet.

For wear with the coat are a stole and muff of moleskin and miniver. A flat cape collar of miniver lies over the shoulders and has a border and stole ends of moleskin, the ends being banded in miniver at the bottom and finished with heavy chenille fringe the shade of the moleskin. The muff is a huge shaped affair of moleskin trimmed in miniver, and the whole costume presents a picturesque ensemble, all in soft white and gray and black.

There is another unusual model in white cloth with the ubiquitous moleskin. The coat is a Russian blouse with long skirts, and has a flat collar, or rather a shallow, rounded yoke of moleskin and bands of the same skin upon the oddly-shaped, voluminous sleeves. The other trimming of the garment consists of heavy silk scotch braid laid in three rows upon bands of orange velvet and allowing only the merest line of orange to gleam through between them. This banding borders the fur yoke, runs down the fronts and forms the belt and cuffs. Enamel buttons in silver and orange carry out the color scheme.

This use of scotch braid laid in rows on bright velvet, the rows nearly meeting



and each stitched on one edge but free on the other, is a trimming detail that may be effectively introduced upon tailor frocks as well as upon coats.

Of loose capes and coats in white cloth there are many examples. Almost all of them have a cape effect and are short or three-quarter length. Hand embroidery, pipings or facings of velvet, heavy lace and touches of fur trim them, and one particularly smart model is all in white, the trimming being done in heavy hand embroidery in white wool crevells. This coat has a novel back, which is best understood by a study of the sketch which our artist has made from the model.

To the credit of American tailors be it said that with few exceptions the domestic coats hold their own beside the imported garments and that one of the very finest examples of tailoring in the whole exhibit is a severely designed coat of covert cloth turned out by a New York tailor.

EVOLUTION OF THE BARE ARM

IT TOOK WOMAN A LONG TIME TO GET OUT OF SLEEVES.

Perhaps That's Because the Arm Has Been a Doubtful Member, Too Lean or Too Fat—Will Physical Culture Make It Perfect?—Brief History of Sleeves.

The Venus of Milo, according to a recent theory, thought it would be easier to go armless than to practise all the exercises



that the beauty columns prescribe for the development of a perfect arm. It is a fact, however, that no arms at all, or arms mere



skin and bone, would present almost as good an appearance in these days of voluminous sleeves as the most nobly curved and pro-



SUMMER AND WINTER COSTUMES FOR 1920.

portioned members. Why this intense longing and striving for beautiful arms should have arisen at a time when arms, even in party frocks, are almost as jealously guarded from the public gaze as the lower limbs is one of the curiosities of fashion. Is it merely a freakish contradiction, or has the arm always been, in the matter of shape, an unsatisfactory and uncertain member and is it so still, in spite of all the beauty culture?

The enormities of the sloping shouldered sleeve of the '30s, the large flowing sleeve of the '60s and the prodigious broad-shouldered sleeve of the '90s, not to mention various styles of a more modest cut, speak volumes for the nineteenth century.

There have been only three serious invasions of the uncompromisingly tight sleeves, close-fitting from wrist to shoulder. The longest and most important period is that of mediæval times, and may pos-

sibly be associated with tight lacing, which was then introduced. In a manuscript copy of the "Ray of Sir Launfal," written about 1300, two damsels are thus described: Their bodies were of lads' build.

A laced small, tight and well. Or in the original French it is expressed more strongly, *Le corps en l'air, le corps en l'air*, "very straightly or tightly laced." The novel charm of "this gently body and middle small" in its close-fitting kirtle and surcoat or pelisson was no doubt so great that the close sleeve was adopted to continue the admired snugness of fit.

The second state of tightness was in the last years of the eighteenth and first of the nineteenth centuries and the third was in the '50s, so short a time ago that many of us can remember well what cruelly candid things these tight sleeves were.

What revelations of too fat, too lean, big-

boned, knobby-elbowed, ill-proportioned arms were there!

There was a distinct tendency in the '60s to a close fit, though it was a very elastic fashion and the same optional tight sleeve was with us a few years ago. But these, with a few other like instances, made almost no impression on the ever triumphant

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seldom perfect than the neck, the shoulders, the bust or the waist and that fashion has been kindly in providing disguises, does it follow that when every woman has exercised and massaged that useful member into a perfect specimen of what an arm should be, justly proportioned, splendidly developed, curved and smooth, fashion



will permit us to enjoy this lovely work of nature and art combined, to revel in its charming outline, its perfect proportion to the rest of the figure and its graceful movements?

Considering the vigorous hold physical culture has taken on womanhood, we may, in the next generation, say about 1920, find the whole torso as well as the arms

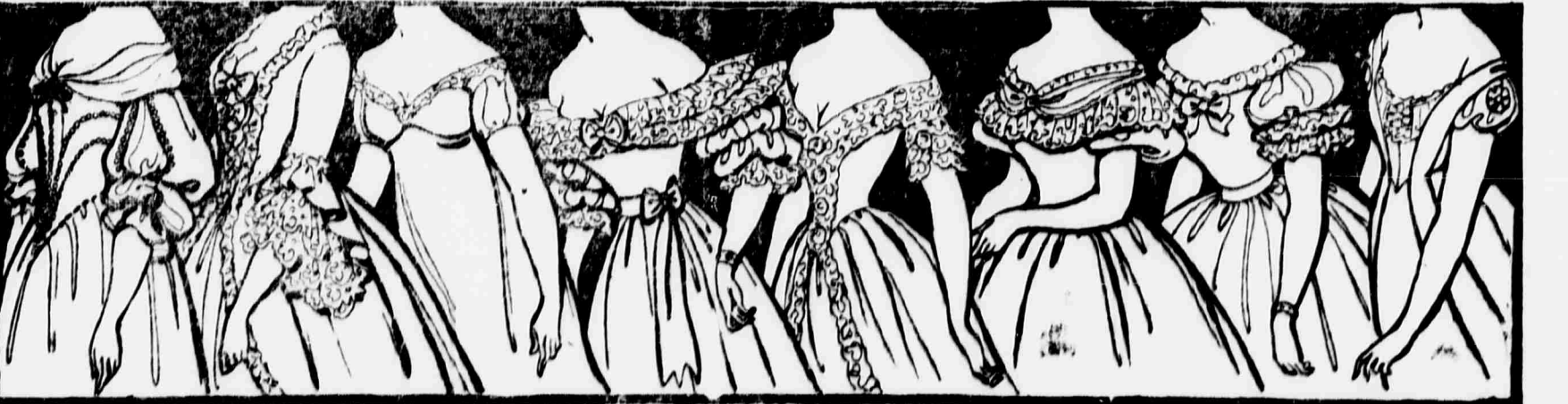


THE DAYS OF THE TIGHT SLEEVE.

wrist to above the shoulder point, and though this happened only twenty years ago we have already forgotten what the poor, thin things did in those uncompromising days. Where did they hide their diminished arms?

Granted that arms have been more

developed to such a degree of perfection that clothes showing all their beautiful lines without disguise will be invented. When there are no more badly shortened sleeves to hide it would seem that fashion might desert from caprice and trust to simple and flowing lines, but will she?



A VISTA OF BARE ARMS.

enres hailed the rise of the carriage coat and visiting wrap with joy. Imported and domestic coat models of great beauty were to be seen here all last



winter and spring, but this fall the cloth, velvet and fur coats are lovelier than ever.

The new zibelines—especially one with nap so long and fleecy that it looks more like Angora wool or fur than cloth—are popular materials for the new coats. In white and in the delicate pastel tints, these furry coats are particularly stunning, though they soil with appalling readiness. Bands of plain cloth are ordinarily used



for trimming, but heavy lace, fur, velvet and embroidery are also pressed into service.

One attractive white coat in this material is loose and full and has a very deep cape cut up short for the arm, but cascading down almost to the bottom of the coat on either side of each arm. The cape is bordered by a band of plain, smooth, white cloth stitched in black, and the fronts are trimmed with handsomely embroidered ornaments and straps.

Velours and plush in imitation fur effects are also highly favored, and, upon smooth cloth coats motifs of long haired zibeline, plush, or fur set in with heavy lace are much used.

A plush velours in the gray-brown moleskin color is frankly used, not as an imitation, but for its own good qualities, and is frequently elaborated to a coat putting it on a par with fur coats.

Heavy lace trims a large majority of

cock feather and around the edge of the revers on front is a line of hand embroidered work done in peacock colors.

A coat of crushed plush in moleskin shade was made upon lines much like those of the fur coat just described, but has a stunning collar and stole fronts of open work white cloth in a bold cut-out design, buttonholed and embroidered in black and light blue.

Light blue is the favorite color note to relieve the dullness of the brownish gray in the modish moleskin, but orange is almost equally successful.



This moleskin is unquestionably the fur fad of the moment, and an imitation, known as "vidoga rat" is also in demand. Parisian furriers are using, too, the black long-haired monkey skins, and this fur is considered particularly smart for short automobile and sporting coats.

In leather, too, more than usual is being done. American women last season ac-



cepted the short, brown, black, or red coat for winter automobile, but Parisiennes are carrying the notion much further and are going in for short, natty, fitted jackets of colored suede and for fitted coats of white glacé kid which are more attractive than serviceable.

A white kid coat shown at the Garden and labelled "automobile coat" gives an idea of the extravagance of the French